

The Videophile's Newsletter

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issue
#5



Although delayed somewhat by frozen limbs, busted waterpipes, and general procrastination, The Videophile's Newsletter lives! Some of you who do not live in the semi-tropics (?) may laugh, but we down home folks just plain are not used to temperatures down around 12°, snow on the ground, and all the accompanying displeasures.

I have decided to commit myself to at least five more issues of this modest venture. Details regarding the increased tab are to be found within. It will be my intention to make TVN as worthy a product as my time and resources will permit, and will endeavor to attract as many serious new readers as I can. In other words you will be seeing advertisements in various places. If possible (and especially if it is well received) photographs, cartoons, reviews, interviews, indexes and similar items will be included. I will not do this just to fill up space, but rather will include only those things that would seem to be of genuine interest. In order to do these things it is necessary to switch to a bimonthly schedule, ... at least for two or three issues. The demands on my time are especially heavy from now until the first week in June, so frankly there is no other choice. The many letters and phone calls I have received are most encouraging. I hope that each of you will stay aboard. I know that there are many of you to whom I owe a response of some sort, and I will try my best to do so in the following space:

* VIDEO NEWS *

I haven't heard much out of the Video Disc confab that was held in late November, so unless it gets tacked on to the end, I won't have much for you this time. It does appear that release of the MCA/Phillips has been set back again, perhaps until late this year. I have conflicting reports as to whether or not they are being test marketed in Fort Wayne, Indiana. Anyone with first hand knowledge would be most welcome to step forward. There is also talk that RCA has decided to throw in the towel on their system. Don't know if this is true, but if so it sounds like a wise business decision to me. Fellows ... the MCA/Phillips has it all over you! Anyway, I do have an article sent in by ...uh ... (Gad, I don't know who it was. Was it you Larry? or Steve? I've gotten it separated from the envelope, so whoever you were let me know and I'll give you a free quarter page ad) ... which should be of interest, so here it is in its entirety:

At the Videodisc Programming Conference held this fall Harvey Schein, President Sony of America, made some statements that are of interest in the context of this special issue and excerpts of that talk follow.

By HARVEY SCHEIN

Sony has not announced that it is in the videodisc field. You may then ask why am I here talking to you at a videodisc conference. The reason is that Sony is in the hardware business—we make delivery systems in the home entertainment industry, and... I believe Sony can help you in the software end of the business.

Let me at the outset state that I am not here to disparage or to criticize any company or format or system. I have nothing but respect and admiration for such companies as MCA, Philips, RCA and Teldec and what they are doing in videodisc.

Sony spends tens of millions of dollars each year attempting to discover and develop new ideas and in particular to perfect its videotape system. Sony initially began work in the area about twenty years ago and is still working very hard to develop further and improve on what it has.

Almost all people in the entertainment field use videotape recording in their business. The U-Matic tape cassette system has become the standard for audiovisual communications in virtually all industries and especially in the entertainment field. Movie companies put their product on U-Matic cassettes so that their executives or their bankers can see what is being produced with ease and comfort in their homes.

Record companies are putting their new artists on cassette tape, so that their affiliates around the world can see first hand what the artists look like as well as what they sound like.

U-Matics have been in operation around the world for more than four years and they have proved able to do the job, to be reliable and to have a very minimum of service problems.

Now the Betamax. As a result of the research and development that Sony has done on videotape over the years, and particularly the U-Matic system, our engineers have been able to develop a format which is suitable and logical as a home entertainment device. Since the engineering and electronic principals are the same as the U-Matic, we know that the quality and reliability has been proved.

With the use of the $\frac{1}{2}$ inch format, rather than $\frac{3}{4}$ inch, we have been able to bring the prices down substantially, so that the equipment is within the reach of most consumers in this country.

Each day our dealers around the country are selling hundreds of Betamaxes to consumers because people are happy to have the opportunity to be able to program television in their own homes at their own convenience. They want to be able to decide to see the program they want to see, when they want to see it. They do not want to be tied to the schedules established by the stations and networks. If they prefer to watch the 7 o'clock news at midnight, or Sunday's football game on Tuesday, they can now do it with Betamax.

The Betamax system also has the capability to hook up to a video camera, so that the consumer can tape his own form of home movies and play them back on his television set.

There are now tens of thousands of Betamax homes and they are real live opportunities for the members of the software producing community. Each of these consumers who has spent more than \$1,000 to as much as \$2,400 for his Betamax instrument, depending upon the model, has a delivery system ready to place in his home waiting for the opportunity to buy or lease or whatever way you think best to market and merchandise your product to him.

A word or two about price. I have heard comments that the tape format is just too expensive to be able to establish a meaningful business in pre-recorded material. That the software industry must wait until the videodisc comes no matter how long delayed, before entering the home video market.

I will not deny the fact that it appears that the raw material for disc will be less expensive than tape, but I do not believe the difference will be meaningful in marketing the finished product. It has not been the case in the audio field. Even though the raw material for an audio tape is more expensive than for an audio disc, a large portion of the revenue for pre-recorded music is derived from the sale of tape. I am sure that those of you in records can confirm that meaningful profits are being derived from cassette and cartridge sales.

There can be no dispute that the price of videotape has come down in the past and will no doubt continue to fall. The price differential between Betamax and U-Matic clearly illustrates this point. The $\frac{1}{2}$ inch U-Matic

cassette introduced about four and half years ago carries a retail price of about \$40 for an hour of tape. While the $\frac{1}{2}$ inch Betamax cassette introduced a little more than a year ago costs about \$15 an hour or less than 40 percent of the U-Matic. To me that is real progress in cost reduction.

Furthermore, there should be no doubt that this cost reducing trend will continue in the future. In a couple of years, when videodisc is here, if it is here, it is likely that the price differential between the two formats will be very similar to the difference between audio disc and audio tape. That is a price gap between the two which is almost irrelevant.

Sony has no desire to combat or be at war with the videodisc. We believe that when the disc arrives it can and will live side by side with Betamax just as the phonograph and tape recorder live together. It is more than likely that when a disc format is established — and let us hope standardization comes soon — Sony will be on the market with a player of the highest quality.

ITEM: Have had conflicting reports on the expected industrial Betamax, but the latest, and the one I prefer to believe, is that the unit will be shown to dealers soon after the NAVA exposition held in Anaheim, California Jan. 15-18. The recorder/player model will go for \$1445 and will include twin tuners, audio dubbing, VU meters, audio/video input/output jacks, headset jack and camera input. There will also be a "player only" model at \$1150 nationally advertised list. For those of you who have been waiting, this may be what you have been waiting for!!

ITEM: The Sony/Universal/Disney suit was due to be heard in a Los Angeles Federal District Court on January 17. Sony will urge that the suit be thrown out.

ITEM: In a full page "Open Letter to the Entertainment Industry" ad, Sony says: "We at Sony do not condone piracy or exploitation for commercial purposes. Rather, we have pioneered in the video field to benefit the entertainment industry and the consuming public alike." Hear, Hear !!

Ann Arbor Cable's X-Rated Lure

Ann Arbor, Mich., Dec. 21

Since Ann Arbor Cablevision put an adult X-rated movie channel into operation Dec. 1, the service has picked up 1,500 customers to bring the total to 8,400.

Cablevision offers 20 channels including X and R movie Ch 8 and G and PG-rated Ch 5. About 96% of the subscribers opt for Ch 8, whose pix are subchore of the quality of "Rollerball," "Emmanuelle" and "Blazing Saddles."

Cablevision manager Chuck Mitchell says that the goal is 10,000 subscribers. There are special rates of \$12.50 for installation and monthly fee of \$12.45.

ITEM: Comprehensive Video Supply Corporation, Northvale, N.J. 07647, in the small print of their current catalog says: "Call or write for quotations on shipping cases for BETAMAX Cassettes. Someone told me that they are waiting until there is sufficient demand before actually making up a supply of these mailers. I know that I could sure use 'em! Their phone: 800-526-0242 toll free. That would be for orders or serious inquiries. The # for when you pay is (201) 767-7990.

Thanks are due to Jim Gibbon down Mississippi way for the items on this page. Jim ... if you haven't heard from me yet, take heart. Am happy to lend the tape.

ITEM: Before the next issue of TWN reaches your eager palms, a new BETAMAX tape should be available from the 3M company ("Scotch" brand). I anticipate being able to get an attractive price on these, especially when bought in large quantities. I have been told that the quality will be comparable to Sony's own brand. So ... if you are a serious taster who currently purchases a case of tape every month or two (or would like to), let me hear from you. If its feasible, I will put together a tape co-op of sorts with the idea being to provide tape at the lowest possible price to those of you who would pledge yourself to purchasing it on a regular basis.

Contributions to the VIDEO NEWS portion of this newsletter are always most welcome. For those who do something beyond the call of duty, I will always try to respond in kind.

Q. and A. : The same folks (namely Marc Wielage and Joe Mazzini) keep coming up with the answers to our questions. And so ...

Question #5. As to whether it is possible for an individual to build a ground receiving station capable of intercepting the Home Box Office satellite signal, ... it is still somewhat up in the air. [ouch!] Marc says:

I understand the least expensive 30-meter ground antenna satellite receiving dish goes for about \$80,000, and yes, if one was crazy enough to install one in his back-yard, he could pick up any satellite transmitting programs he wanted, if he had the necessary receiving and transmitting equipment. I suggest you be patient and wait until a few years from now when the U.S. will be a "wired nation" and every single home will have no less than 10 independent stations, 3 pay channels (including XX programming), and even special information channels (shopping via phone, etc.). Those will be the days...

While Joe says:

As a matter of fact you can, but you would need information concerning the scrambler for information. This is secret. Every set hooked up to cable that can receive HBO needs a discriminator to clean up the mess that comes over the cable. It is deliberately distorted so that you can't receive it. They say that for \$200 you can build satellite receiving equipment including dishes, but to unscramble the picture would be something else. Apparently in Colorado and Tennessee they are doing this now with a government grant for educational stuff. They are doing it in India too. It opens a whole world for us. If you've interested I can do an article on it. Televisions did a whole issue on the topic.

Quite a price range guys. Jim Gibbon sent me a clipping that shows a new receiving dish just built by a cable system near New Orleans that is 26 feet across and set them back \$100,000. Of course this was built to serve 1000 or more households. It seems to me that the problem of unscrambling the signal exists only if the signal from the air to the ground is scrambled, but if this feature is added on the ground before it is piped out over the cable, there would be no problem. Still, the whole thing obviously is impractical for the layman. Perhaps some enterprising know-it-all will market a kit and/or plans some day.

Question #6. As to the recording and playback of foreign made tapes, the good ole U.S. is on the same system as Canada, Mexico and Japan, so these areas are compatible. But, all other areas are on one of two (or three?) other systems, and apparently tapes from these areas would not translate into a recognizable image on our screens. Can anyone confirm this?

Question #7. My question re: taping "blank space" on a used tape was not entirely clear. Most responses said: "Why don't you just use a bulk tape eraser?" Here's the thing ... suppose I have taped a half hour on a one hour tape and didn't jump up fast enough to cut off the machine before a commercial starts. Now I want to tape another half hour, but I don't want the unsightly piece of a commercial between them. How do I get rid of it? It seems that with the unmodified Betamax deck this is impossible. [?] Joe Mazzini suggests that it is a simple matter with the U-Matic by switching the input to "line" (when no camera or other source is plugged in) rather than "TV", but, of course, the Betamax deck does not have this feature. As to the "modified" unit, well ... let's hear from Marc ... (who can be reached at: *****

Your "blank space" question is more complex than you might've realized, Jim. I know through experience that if your camera-switch on the back of your adapted Betamax is switched to "camera" when nothing is plugged into the input, all you will get is "no video", which will break up and look terrible if you edit it onto the end of an already-recorded tape. The answer: go to a TV station (or a good-quality video switcher) and record a few minutes of bona fide "color-black" video, then dub this over to the already-recorded Betamax tape with the aid of a second playback machine. I've already tried this out with great success, and really makes your tape have that "professional" look. I'll be glad to make up a tape with color-and black-and-white-black, along with several test signals (color bars, cross-hatch pattern, etc.) if anyone's crazy enough to want one.

Many thanks to all who helped out on these. Only one new one this time:

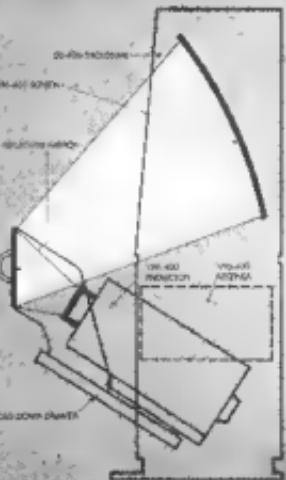
Question #8: Is it probable (possible?) that we will someday have a two track video recorder and tape that would enable putting twice as much on a tape as we now do and also allow us to tape two different channels off the air at the same time?

ITEM: Have you noticed how popular the BETAMAX has become as a contest prize? I have in front of me now flyers which proclaim the unit as 5th prize in the Publishers Clearing House giveaway, 3rd prize in the Book Digest Sweepstakes, and 2nd prize in the Playboy Book Club promotion.

FLASH!! The current issue of Videography states that the Japanese government has now requested the Electronics Industry Association of Japan (EIAJ) to standardize a format for home videocassette recorders area now plagued by incompatibility. [They're telling us!]

That same issue has a two page ad for the new Akai VT-300 cassette portapak recorder, camera and 3" monitor. Looks great. More on this next time!

KF-4000 VIDEO PROJECTION SYSTEM



PROJECTION TV: The promised write up on the new projection system TV sets has gotten squeezed down somewhat, but I think that you can read about them in other commonly available publications. To tide you over, I offer the following. At the left is a diagram of the Sony system, and it is essentially the same as mine (the MUNIZ home theatre) and most of the other less expensive models. Really nothing more than an ordinary TV set, modified a little, a box to collect the light from the screen, a lens and a reflecting mirror. The image is then bounced up onto a screen that is similar in texture to a home movie screen. The main drawback is that a good deal of brightness is lost in the process, and nearly all of these type sets can be seen to their best advantage only in a dim lit room. The other, and more expensive by far, system is that put out by Advent and others which uses 3 separate color "guns" to actually project and form the picture for the first time on the screen. The drawback to these is that a separate unit sitting some 6 to 8 feet in front of the screen must be in the exact position to properly project the image on the screen. The following is

an incomplete, but representative directory of the firms which currently offer this type system. Write to them directly for more details.

DIRECTORY OF HOME PROJECTION-TV SYSTEMS

Company	Model	Picture	Screen Size (in.)	Picture Source	Retail	Comments
Advent Corp. 195 Albany St. Cambridge, MA 02139	VideoBeam 1000A	2	82 x 93	3 tubes; Schmidt optics	\$3,995 up	
	VideoBeam 750	2	41 x 60	3 tubes; diffraction op.	2,495	Remote control
Grand Screen TV, Inc. 200 N. Main St. New Ulm, MN 56073	VM-1	2	32 x 40	TV set	1,995	Floor standing
	VM-2	3	32 x 40	TV set	1,995	Floor standing
	VM-3	2	32 x 40	TV set	1,695	Ceiling or Floor
	VM-4	2	32 x 40	TV set	1,695	Wireless Remote
Creative Optics 6733 Valley Ave. Canoga Park, CA 91303	Tele-D Theatre	1	32 x 40	15" Sony remote	2,995	Teledimension depth effect
Cygnus Video Systems 3700 Royal Court Indianapolis, IN 46250	CV-1750	2	32 x 49	17" Sony	1,399	
Electronics Ltd. 808 Wellington St. N. Kitchener, ON Canada	VideoBeam 750	2	41 x 60	3 tubes; diffraction op.	3,500	Same as Advent
General Equipment Corp. 1401 N. Kraemer Blvd. Anaheim, CA 92805	—	1	32 x 40	17" Zenith	1,995	
	—	1	41 x 60	17" Zenith	2,500	
Global Video Ind. 1818 Westgate Ave. N. Burnaby, V6A 2B9	BB7600	1	30 x 40	15" Zenith remote	1,995-2,295	Polar projection
Keyser Video Inc. 2537 Wilmington Rd. Dayton, OH 45419	Eye-Beam KVI-1	2	32 x 40	13" Toshiba	1,495	Ceiling mount
	Eye-Beam KVI-2	1	32 x 40	13" Toshiba	1,595	Cassette
	Eye-Beam KVI-3	1	32 x 40	13" Toshiba	3,495	Includes VTR
	—	3	40 x 54	—	—	Optional screen
	—	—	69 x 80	—	—	—
Mesa, Music Co. 2366 Fowler St. R. Myers, FL 33801	One Vision	1	32 x 40	15" Sharp or MGA	1,195	
	—	1	32 x 40	15" Sony remote	1,295	
	—	1	32 x 40	none	895	Nit
Miami Projection TV 304 N.E. 79 St. Miami, FL 33138	—	2	32 x 40	none	325	Nit
	—	2	32 x 40	15" Toshiba	725	
	—	2	63 x 74	3 tubes & lenses	—	
Muntz Electronics Var. Mfg., CA 91406	Earl Muntz Signature	1	32 x 40	15" Sony remote	1,395	
New Products Co. 27 Devon Court Maple Shade, NJ	SP1-C	2	35 x 40	single tube	1,595	Ceiling mount
	SP1-B	2	35 x 40	—	1,795	Floor model
Projecta-Vision Inc. 444 Rockwell Ave. Miami, FL 33131	—	2	34 x 40	15" RCA	1,495	Larger screens available
Projection Electronics Co. 306 N.E. 79 St. Miami, FL 33138	351-SI	2	60 diagonal	—	1,295	
Sony Corp. of America 9 w. 57th St. New York, NY 10019	KCF-4000	1	24 x 32	special 12" Sony	2,100	
Video-E Inc. 1401 Biscayne Ave. Miami, FL 33131	Magna-Video	1	32 x 40	15" Toshiba	2,000-2,300	
	—	2	52 x 69	18" Toshiba	2,600	

MANY THANKS DEPT.: The several logos that you will find throughout this issue (and those to come also, I rather suspect) are due to the efforts of the young Ms. Sharon Wright, who also puts up with me!

Back in TVN #3, I rambled on about how it would be a good idea to preserve examples of some of the more common, everyday, shows that in years to come may be looked back upon with a degree of fondness. The response was somewhat mixed, with some saying essentially what I already know, i.e. that it would be too expensive. Well ... that, of course, is an individual decision. But some of your comments were of particular interest and have spurred me to consideration of further angles to the thing. An Orlando supporter writes: "I too am hopelessly a fan and although there are certain films that I'd like to add to my collection, there are certain live shows that are never to be seen again ... except for us Betamax people. ... For example, I stayed up until 5 am along with Barbara Walters and Harry Reasoner to record the highlights of election night. You know that this is something that won't be repeated. I condensed the whole business down to an hour and still was able to catch early returns, both speeches and their respective half hour 'last pitch' shows from the night before. ... When I tape condensed versions, I leave on opening and end credits and tape the piece I want, minus commercials, in the middle. It makes for a nice half-hour show."

Then there was the following from my main man in Southern California:

Your thoughts on preserving *Me and the Chimp*, *My Mother the Car* and *Car 43*, *Where Are You?* are interesting, but I think it should be done under government grant, by some University. Who has that kind of money to invest in the amusement of posterity? In fact, I believe that this is actually being done, though whether the effort extends to sit-coms and talk shows is questionable. Vanderbilt University is engaged in a program to preserve all TV newcasts, of a national nature. Joe Mazzini speaks of a couple of places that are active in this field. My own thought on this is that perhaps the preservation of selected commercials might ~~not~~ be more regarding (and less expensive) on the personal level. A lot of money and technical know-how go into the production of these two-minute masterpieces. I am thinking now of things like the Marlboro series, the American Beauty Soap musical production number, some hair preparations, not to mention the current and fascinating 'it makes me feel like I'm not wearin' NOTHIN'. A reel or two of these might be of greater value in 2076 than ever so many episodes of *The Mothers In Law*. Also, many feature stars of the recent past, some of them almost unrecognizable, but others (like Karl Malden) in current series. Peter Sellers did some British Airways things that fans of his might want, and Barbara Eden has done a couple of Lipton's Iced Tea things which I was not prepared to catch on tape. Anyway, it's a thought, and an economical one at that. Needless to say, it would not include Sellin' Sam slammin' the fenders on a 57 Chevvie. Some things are best buried and forgotten. Some Eastern commercials do not find their way West, and vice versa. Watching the commercial parade with this thought in mind, it is easy to sort out the candidates for immortality and oblivion. The immortals won't strain your tape budget, believe it! Remember Coke's 'I Want To Teach The World To Sing'. It would be nice to see and hear it again.

My initial response to this was one of interest, but also bewilderment ... how in the heck are you going to know when to jump up and record a great commercial that is apt to pop up unexpectedly before you know what is

going on. Still ... the idea wouldn't go away. I had long been aware that some of the better commercials are shown only in certain regions, so when the aforementioned gentlemen notified me that there is a great commercial out his way which features mini-skirted flight attendants bending over to pick things up, I realized that he was on to something. To make a long story just a little shorter, I now propose for your consideration and enjoyment the following suggestions for preserving today's popular culture without tying up hours of tape. For starters, we are talking now about the 10-12 minutes that are left on the end of a K-60 tape after an hour (minus commercials) of other material that you are intending to keep is already on the tape.

1. Despite my initial misgivings, I now find that it is a relatively simple matter to amass a collection of commercials. It's hit and miss, of course, but surprisingly successful just the same. Just take a show that you plan to watch, but not tape, and have your Betamax set up in the same manner as described in "How To Edit Out Commercials As You Go" (TVN # 4), only this time it's: How To Edit Out All The Rest Of The Show As You Go. It's usually easy to tell when a commercial break is coming up, so just be ready, release the pause switch and watch. After a few seconds, you can tell if it is something you want. If so, let it run. If not, stop and rewind (having set the counter on 000 and the memory switch to "on" before you started). The remaining length of an unwanted commercial gives you just enough time to rewind to the memory stop, play up to the end of the previously kept material and set up for the next commercial. Of course, the whole procedure is such that you have to have a desire to do it at all, but it is quite simple really. By the way, it does require that the show be watched on channel 3 or 4 (whichever) with the record key depressed. If you want pain reliever type commercials ("It doesn't cramp my style.") the evening news is a treasure trove for this sort of thing.

2. Another rewarding (and somewhat more predictable endeavor) would be to put together a series of program introductory credits and theme music. Maybe you can't afford to devote a half-hour to a copy of Greenacres, but you sure could have the opening, as well as those of a number of other shows with regard to which the opening may well be the most memorable portion anyway, strung together in that 10-12 minute space on the end. Why, just the other night I added to my collection the Mission: Impossible intro, and from the first season (sans Peter Graves) yet!

I hasten to add that there is little likelihood of successfully doing all this unless you follow the procedure set forth in the "lead-me-by-the-hand" type instructions in TVN #4. Also it is essential that you reset the counter to 000 at the end of each commercial to be kept. Otherwise you will probably not be able to rewind to the proper place in time to get set up again.

These little collections make great viewing as short subjects whenever you are having the gang over for a film, and the suspense of not knowing when a great one is coming up really adds to the satisfaction of capturing it. You will feel like leaning back and saying: "Pop, pop, fizz, fizz, ... oh, what a relief it is!" (or perhaps: "What kind of a damn fool is this guy?")

AD Who out there has access to the "Night Stalker" series with Darin McGavin? Whoever you are, please get in touch with Kerry Wolfe, Kerry has access to the South Georgia listings mentioned in TVN #3 as well as to Atlanta Home Theatre pay cable.

Subscriptions, Ads, & Back Issues



ISSUE NUMBER 4 IS NOW \$4.00. BACK ISSUES \$3.00

Comes now the plans for the future. Nearly all of your subscriptions expire with this issue. That is, all of you except the few true believers who sent in a wad of cash in the beginning (charter members) and the less than a handful who get complimentary subscriptions. The little box near your mailing label indicates which issue number you are paid up through. Also the reverse side of your mailer serves as a handy subscription form.

I have agonized over whether to keep this thing small or to go for the gold ring. As is so often the case, the decision is somewhere in between. I have no interest in continuing to lose money on printing, postage, etc., nor do I wish to soak you. On the other hand, there are damn few paupers in this thing and a respectable price for

something that is otherwise unavailable would seem to be in order ... also it discourages hangers on. So ... I herewith announce that you may receive the next 5 issues of TVN via FIRST CLASS MAIL for the easy to understand price of \$7.50. (Cheaper than "Hustler", and an issue of TVN has a lot more meat in it. [Huh?]) The less avid may receive these same five issues via THIRD CLASS MAIL for a more modest \$5.00. First Class subs, in addition to possible personal messages, will receive any inserts that may be in limited supply, will possibly get envelopes, and can expect just plain better service generally. Individual sample copies are \$2.00 and will be sent out however I feel like at the moment. These rates apply in the U.S. and its possessions, Canada, and Mexico. Overseas rates available on request.

BACK ISSUES: Only #4 is available just now. It is yours for \$2.00, as are extra copies of this issue. Reprints of others may become available in the future. We'll see.

ADVERTISEMENTS: Still the same as before:

Camera Ready Copy Only:

A full page (8" x 10") for \$5.00 A half page (8" x 5") for \$3.00

A quarter page (8" x 2 1/2") for \$2.00

These will appear same size as submitted. For best results type it up on regular paper, just like the page you are reading. NOTE: I can no longer accept ads already printed up in a couple of hundred copies.

Mini-Ads: Four lines for \$1.00. I'll type them for you, but I must impose a maximum of 12 lines on these. Judge by the lines on this page how many words there are to a line.

NO ads for copyrighted material for sale will be accepted. Trades are O.K.

CIRCULATION: TVN #4 went out to about 150 or so folks, nearly all of whom are paid up. This issue will go to quite a few more than that.

DEADLINE: Ads and contributions for issue #6 should arrive by March 9 in order to have any realistic chance of being included.

Coming up NEXT ISSUE: The first issue of the BOLD NEW Videophile's Newsletter, it may even have a name change. The issue will include the feature on Amos and Andy (promised this time, but bumped by all the news), the plan for the tape buyers' co-op ... and all the other stuff you have come to expect.

All the best,